

General Certificate of Secondary Education

A583

DRAMA

A583: From Concept to Creation

Specimen Paper

Time: 10 hours

This paper may be issued to teachers upon receipt and given to candidates up to ten weeks before the start of their examination

Candidate
Forename

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Candidate
Surname

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Centre
Number

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Candidate
Number

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INFORMATION FOR CANDIDATES

- This booklet contains a script extract from 'Metamorphosis' by Steven Berkoff and a stimulus item 'Twentieth Century' by Don Schiltz/Chris A. T. Cummings.
- You may take with you, into the examination, any preparation material.
- Ten hours are allowed for your examination.
- There are 80 marks available in total for this Unit.

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces above.
- You must consider **both** the script extract and the stimulus item on page 36-37.
- You must submit a working record (see page 4 for instructions).
- To prepare for the examination, you must work on **both** the script extract and stimulus item, with your teacher, for up to ten weeks before the examination.

READ THIS INFORMATION FIRST

- You may work as an **individual** or in a group of between **two** and **six** for your Examination.
- Your work must be clearly identifiable.
- You must produce your **own** planning, creation and evaluation notebook.
- When creating work that is to be marked, in the ten hour examination, you will be supervised by one of your teachers.

PREPARATION AND EXPLORATION

During the preparation period of up to ten weeks before the examination you should consider both the script extract and the stimulus item with your teacher.

You should carry out research, investigate available resources, take part in workshops and develop working groups. If you are working in a group these working groups will have been established.

By the end of this period you will have selected which of the following briefs you want to plan and develop a response to.

Brief 1 – Performer (deviser)

As a performer you must devise and perform a piece of drama in response to either the script extract or the stimulus item. You may work as a solo performer or as part of a group of between 2 – 6 candidates. The performance should represent 3 minutes of performance time per candidate, with no group performance lasting more than a maximum of 10 minutes.

Brief 2 – Performer (text extract)

As a performer you must perform either a section of the script extract, as appropriate, or a piece created by a deviser. You may work as a solo performer or as part of a group of between 2 – 6 candidates. The performance should represent 3 minutes of performance time per candidate, with no group performance lasting more than a maximum of 10 minutes.

Brief 3 – Deviser

As a Deviser you must write an additional scene for the script extract or write a script that uses the stimulus item as its inspiration. The script will be set out according to the conventions of the script writing, with stage directions and any relevant staging notes. **The script will need to be rounded off with suitable closure of the scene.** It should be a full scene and will be between 6-12 sides of A4.

Note: If you are devising an additional scene for the script extract the scene should match the style of the extract. If you have adapted/updated the extract in any way state this at the start of your script.

You will make a presentation of up to 5 minutes to the examiner on the script. This can include readings of the part(s) of the script, ideas for staging and any other background information you think relevant. For any readings it is permissible to use other students to assist you.

Brief 4 – Designer

As a designer you must prepare designs for the text extract. The designs should cover any three of set; costume; lighting; stage properties and personal properties; make-up; or sound. You must explain their overall design concept for the extract using the headings:

- Period it is set in
- Performance style
- Colour scheme
- Any social, cultural and political connection

You must produce between 8 and 12 sides of A4 or equivalent as a 'compendium' of your design ideas.

You will make a presentation to the examiner, no longer than 5 minutes in length, explaining and demonstrating your design ideas. This might include: mock-ups of properties, costumes, masks; demonstration of lighting states and/or sound cues; make-up designs (sketches or live models).

THE 10 HOUR EXAMINATION

In response to your chosen brief you should consider the impact of character, context, structure, plot, audience, performance space, improvisation, genre, performance style, conventions and semiotics on the effective communication of your ideas.

The examination should be completed within a period of no longer than 20 working days.

PERFORMANCE/PRESENTATION TO THE EXAMINER

At the end of your ten hours, you will have a dress rehearsal in preparation for the Performance/Presentation to the visiting examiner.

WORKING RECORD

You must hand in your **own** individual record at the end of the ten hour supervised examination. Group working records are unacceptable. Your working record must include evidence of:

- intention of the drama with any relevant background information
- planning and shaping
- how the areas of study have been applied
- your role and individual contribution to the chosen brief
- editing, adapting and adding
- reflection and evaluation

Your record will be in the form of:

One of

- about 600 words of continuous prose

or

- between six and ten sides of A4 (or equivalent) as a compendium containing continuous writing, (which may include notes or jottings) and any of the following as appropriate:

Scenarios

CD recordings

Diagrams

Storyboards

DVD recordings

Sketches

Writings

or

- between four and six minutes of CD or DVD commentary with some accompanying explanation in continuous writing which may include notes or jottings

or

- a mixture of elements from the above.

SCRIPT EXTRACT

SCENE 1 Metamorphosis

CHARACTERS

JOSEPH K
MISS BÜRSTNER
MRS GRUBACH
TWO GUARDS
DOORKEEPER
INSPECTOR
LENT
HULD
K's FATHER
BLOCK
LAUNDRESS
STUDENT
BAILIFF
THE CHORUS OF NINE PEOPLE WAITING
TITORELLI

PRIEST
A STRANGE MAN
Plus the clients of Huld - the clerks of the Bank
- the populace of the city

Chief Clerk at the Bank
Tenant in the Lodging House
Landlady - and Stripper
Police and Bank Colleagues
Guarding the Great Door of the Law
Police
Huld's Mistress
The Lawyer of K
Disembodied voice of the past
Pathetic Client of Huld's
Works in the Courts
Court Madman and Lover of Laundress
Works in Courts and is humiliated

Court Painter - and surrealist
verbalist clown
K's Confessor and Judge
Singer

STAGE SETTING

The stage is bare. Ten screens and ten chairs and a rope are the set. The screens are the structure of the city -lawcourts, houses and endless corridors. They are a maze and a trap - they are mirrors and paintings - they are external and internal worlds. The cast are the environment of K. The rope is his route as well as his death.

ACT ONE

Electronic Bach plays as the audience enters. Piano, strings: players enter slowly. The CAST enter one by one – on the stage ten screens are placed - standing upright. The characters relate to each other by formal gestures – they examine the screens. A piano begins a gentle melody which fades with a crashing Bach. A waiting room – flies buzzing. Then the FIRST VOICE begins to intone the aphorisms of Kafka.

VOICE 1: When in this life that demands so mercilessly that we be ready at every moment -

VOICE 2: Can one find a moment to make oneself ready?

VOICE 3: The bony structure of your own forehead blocks the way. You batter yourself bloody on your own forehead.

VOICE 4: From this sense of pain ... he deduces he is alive.

VOICE 5: Man cannot live without a belief in something indestructible within himself.

[VOICES humming, growing to wails.]

VOICE: Before the door stands the doorkeeper.

Before the doorkeeper stands the figure of Joseph K, waiting to gain admittance to the Law.

The doorkeeper says he cannot admit him just yet.

The man asks, "Will I gain admittance later?"

It is possible but not at this moment. However, since the door gapes open as usual, K ventures to peep inside.

"If you are tempted to try and enter without my permission but note that I am powerful ... and I am only the lowest doorkeeper ... through the hall is another door through which you must pass and another door through which you must pass and another yet and each man guarding them is successively stronger than I."

The man thinks the Law should be accessible to everyone but on reflection decides to wait ... He waits for years ... He is given a stool ... He sits for years exchanging small talk but never is allowed in. He eventually grows old and his eyes grow dim ... He knows not whether his eyes are deceiving him, or whether the world is growing darker ... Yet in all these years of waiting he has seen no other man seek admittance to the Law and questions the doorkeeper about this ... He beckons the doorkeeper to him as he can no longer raise his body. The doorkeeper, seeing the man is near his end, says: "There could be no one else since the door was intended only for you. I am now going to shut it ..."

[Percussive beat of huge doors shutting.]

[Improvisation as K walks through tunnels. Names of characters are called out.]

K: Leni? Mrs Grubach? I didn't expect to see you here ... Miss Bürstner?

CHORUS: You are charged - charged - in fact arrested. Which in turn leads to prosecution – sentence - execution. Charged. In fact arrested. *[Repeat as VOICES echo into distance.]*

K: *[fast]* There must be some mistake – somebody must be without question lying about Joseph K for I have done nothing wrong in the legal sense. Clerical errors can occur - a full stop upside down - a decimal point wrongly placed. Mistakes can and relentlessly do happen - I know, I work in a bank and know the fallibility of filing systems. I represent many people of the highest calibre who seek opinions on the most abstruse speculations. I could not hold my position without trust - although mistakes, though rare, occur through no fault of anyone except perhaps the negligence of a filing clerk who in the torpor of an afternoon's heat mislays a copy of ...

I am one of the officials in the Bank. I am alive and I'm even envied by the Assistant Manager who one night saw me with an important client, a famous lawyer; the Manager seemed to think this so extraordinary that I should be walking arm in arm with this lawyer, who he only knows by reputation, that he asked me to sit down. He had to speak to me and I do admit that this was one of the moments that endeared me to him ... moments when the Assistant Manager expressed a certain anxiety for my welfare and my future, although he himself was an overburdened man. But one of the other clerks in the Bank informed me that this solicitude for me was simply a stratagem by which to attach valuable assistants to him for years at the sacrifice of only a few moments of his time. Now, although knowing this pretext to be possibly true, I still felt subjugated *[ECHO: subjugated?]* and completely disarmed. *[ECHO: disarmed?]* I realize this is a weakness but not a crime.

There must be some mistake.

[Speech is repeated very quickly and breathlessly. K lies down to sleep - the screens that surround him dissolve and return upstage.]

The City

Sound of ticking of clocks made by the CHORUS. 'Joseph K' sung.

NARRATOR: It was eight o'clock. The city came to life.

[Cacophony of city life.]

CHORUS 1: Someone must have been lying about Joseph K.

CHORUS 2: For without having done anything wrong ...

CHORUS 3: He was arrested one fine morning.

CHORUS 4: His landlady who always brought the breakfast at eight o'clock ...

CHORUS 5: Failed to appear.

K: That had never happened before.

CHORUS 1: K waiting a little longer.

CHORUS 2: People opposite seemed to be staring at him with distinct curiosity.

CHORUS 3: Then feeling put out and hungry, he rang the bell.

[CHORUS as bell reaches threatening crescendo. TWO GUARDS enter in bowler hats.]

GUARD 1: You rang?

K: I rang for the maid.

GUARD 1: What's your name?

K: Joseph K.

GUARD 2: He's the one.

GUARD 1: Wouldn't you know anyway.

GUARD 2: Pale as fear.

GUARD 1: Are you frightened, K?

K: What have I done ... Why!

GUARD 1: We're not authorized to tell you that. Proceedings have been instituted against you ... and you will be informed of everything in due course.

K: Who are you?

GUARD 2: We are your friendly warders ... You're lucky to have us.

K: What's your name?

GUARD 1: I'm slim. He's well-knit.

GUARD 2: I wear a closely fitting black suit.

GUARD 1: I wear pleats.

GUARD 2: I wear pockets, buckles and buttons as well as a belt.

K: They look like tourists.

GUARD 1: But it's eminently practical.

GUARD 2: Though we cannot tell you what purpose it serves.

GUARD 1: That's who we are and with your kind of luck you can be very confident.

GUARD 2: We're exceeding our instructions in speaking to you so freely.

GUARD 1: I hope nobody hears me except Frank.

GUARD 2: Or we would be in trouble with the authorities whom we represent.

GUARD 1: We're telling you the truth.

[Silence.]

CHORUS 1: What are they talking about, K?

CHORUS 2: What authority could they represent?

CHORUS 3: There is a legal constitution here.

CHORUS 4: There's no war.

CHORUS 5: No emergency laws ...

K: I have certain legal rights. I demand to know why I am under arrest. You can't just burst in.

GUARD 1: We can't tell you that. "We are merely humble subordinates. Can't you understand? We only obey instructions. Instructions! *[as if having forgotten]* Search the rooms.

[Improvisation of searching. Use each other as props, furniture, windows, etc.]

CHORUS: *[randomly]* You can't search my room ... Get out of here ... Who gave you these instructions ... ? Nothing in here ... Mrs Grubach ... I'll try along here ... Look, do you have a warrant ... ? You're under arrest ... I wonder what's in here ... A lovely coat I'll try it on ... How do I look ... ? Beautiful!

GUARD 2: Ah, very fancy. We'll take this for now. And the rest of your underwear.

GUARD 1: If your case turns out all right they will be returned. You never know how long these cases last. And there's a lot of thieving in the depot ...

GUARD 2: After a while they sell everything, whether your case is settled or not.

GUARD 1: Of course you will be compensated.

GUARD 2: But they pay terrible prices.

GUARD 1: Much bribery and corruption goes on there.

GUARD 2: It will be safer with us. OK.

CHORUS 1: [to K] Take it easy.

CHORUS 2: No need to believe in the worst until it happens ...

CHORUS 3: That isn't the right policy here.

CHORUS 4: It might be a joke concocted by my colleagues for my thirtieth birthday.

K: Now if I laugh at these men's faces they'll probably laugh with me.

[K starts smiling and shaking hands.]

CHORUS 5: But it wasn't a joke!

GUARD 1: Where are your papers?

GUARD 2: Search him.

K: What are you looking for? Get away from me. Show me the warrant for my arrest or get out.

GUARD 1: We can't do that.

GUARD 2: You mustn't annoy us in the task that we must carry out.

GUARD 1: We are your friendly warders who will probably stand closer to you than anyone right now.

GUARD 2: We're just humble subordinates who can scarcely find our way through a legal document.

GUARD 1: And are only here to guard you ten hours a day and draw our pay.

GUARD 2: But we are quite capable of grasping the fact that our authorities ...

GUARD 1: Under which we serve, ..

GUARD 2: Would never demand your arrest without reason.

K: What's the reason?

GUARD 1: That's for the officials to know who never go hunting for crime in the populace but are drawn toward the guilty and must then send out us warders.

GUARD 2: That's the law.

CHORUS: Absurd - I've never heard of such a law ~ did you hear that, Frank? - He doesn't know the law yet he claims to be innocent.

GUARD 2: You'll never make a man like that see reason.

[TWO GUARDS hit K. As they hit him MRS GRUBACH begins to enter but stops.]

K: Mrs Grubach. Please come in. Why didn't she come in?

GUARD 1: What do you want her for?

K: I want my breakfast.

GUARD 2: Do you hear that? He's starting again.

[K is hit again. MRS GRUBACH enters - mime putting breakfast on K's back, who is bent double in pain. She exits.]

GUARD 1: Honey and toast.

GUARD 2: Bacon and eggs.

CHORUS: Go out, K. They won't dare stop you - And if they do, it will bring the matter to a head - They'll have to give proper reasons to keep you.

K: But if they did seize me I'd lose my superiority which in a sense I still have.

CHORUS: I feel fit and confident - True, I may miss my work in the Bank this morning - but nobody's making heavy weather of that.

K: Considering the high position I hold there.

CHORUS: Should you give the real reason for your absence?

K: They'd never believe it.

CHORUS: Who *would* believe it?

K: No. The best course to take is to follow the natural train of events. Do nothing and see what transpires.

Inspector arrives

VOICE: *[loudly]* Joseph K!

[Screens change to long corridors through which INSPECTOR travels.]

K: At last.

[He starts to move.]

GUARD 1: Not yet. Not like that.

GUARD 2: Smarten yourself up.

GUARD 1: Comb your hair.

K: Leave me alone.

GUARD 2: Should have had a bath.

GUARD 1: No time for that.

GUARD 2: Put on a black coat.

CHORUS: *[calls]* Joseph. Joseph K. Mr K.

INSPECTOR Ah. Mr K. I imagine you were surprised by this morning's visit.

K: Certainly I'm surprised.

CHORUS: K was filled with pleasure having discovered a sensible man at last.

K: But I am by no means very surprised.

INSPECTOR Not very surprised?

K: Perhaps you misunderstand me - I mean ... May I sit down?

INSPECTOR It's not usual.

K: I mean, of course I'm surprised, but when one has struggled alone for thirty years in this world as I have you become hardened to surprises – and don't take them too seriously - particularly this morning.

INSPECTOR Why this morning?

K: Look, I don't say that the whole thing has been a joke, I don't say that - I mean it would be a pretty complex joke - yes ... ? I mean the whole staff of the boarding house would have to be involved - right? - as well as your people - so I don't think it's a joke.

INSPECTOR It's no joke.

K: On the other hand, it can't be very serious either - since I can't recall the slightest offence that might be charged against me but even that's of no importance - the real question is: who accuses me - *Who?* - what of? *what authority?* Are you really police? Where's your uniform? You don't call that a uniform, it's more like an outfit for the firemen's ball.

[CHORUS giggles.]

INSPECTOR Silence!

K: Gentlemen, I only want a clear explanation, settle that, then we can go ...

INSPECTOR You're labouring under a great illusion - I can't tell you anything because we don't know - we don't know what you have done or who accuses you - all we can tell you is you're arrested - that's our job - that's why we're here - However, I can give you some advice.

K: Yes.

INSPECTOR Think more - talk less. Don't go on about how innocent you are. Besides being boring, it makes a bad impression. It's what you ... It's what you can do that counts.

K: *[Walks up and down, uncertain what to do.]* I want to phone my lawyer. May I?

INSPECTOR Go ahead. But I don't see the sense in that.

K: You don't see the sense in that! What kind of man are you? You and your rednecks. They burst in here, turn everything upside down, act like a couple of clowns from a third-rate variety act, arrest me, no reason given, and when I want to phone my lawyer to ask him - *What in God's name is the meaning of this ... ?* you say there's no sense in it.

[During this speech pictures are being taken of K, as if by reporters.]

INSPECTOR *[after a silence]* All right, phone.

K: I don't want to now.

INSPECTOR Please do.

K: I said I don't want to.

[CHORUS have edged round again, faces appearing from behind screens.]

Enjoying the Show! Go away! [Faces disappear.] Come gentlemen, the best thing we can do is to forget the whole thing - who's right or wrong - obviously the whole thing has been a mistake you've got the wrong man. Let's settle the whole affair by shaking hands.

CHORUS: He steps over the Inspector - holds out his hand - the Inspector raises his eyes and bites his lip - stares at the proffered limb - K still believes he is going to close with the offer but ...

INSPECTOR No - no, that really can't be done. It's not that simple, but don't give up hope - why should you? - you're under arrest, that's all - I was asked to inform you of this - that's done and I've observed your comments - that's enough for now anyway, and we can say goodbye and you can go to work.

K: How can I go to the Bank if I'm under arrest?

INSPECTOR You don't understand - being arrested won't interfere with your going about your everyday life.

K: Then being arrested isn't so bad?

INSPECTOR Who said it was?

K: In that case why inform me of it if it makes no difference?

INSPECTOR It's my duty.

K: A stupid duty.

INSPECTOR That may be - I'm not forcing you to go to the Bank. I'm assuming you'd want to, and to help you make your late arrival less noticeable, I detained your colleagues to take you back.

CHORUS: Goodbye sir. Goodbye sir. Goodbye sir.

[Street noises. Traffic sounds. They mime taxi ride. They speak without communicating to each other. Screens re-adjust - K and GUARDS step through them.]

K: I didn't recognize you before.

CLERKS: *[as they ride]* How could he fail to recognize us? – his insignificant anaemic colleagues - the stiff Rabenstein and Kullich with his revolting smile caused by a chronic muscular twitch.

K: I'm glad to be getting to work at last.

CLERKS: We were waiting a long time.

K: That Inspector confused me or I would have recognized them.

CLERK 1: He doesn't seem to show much presence of mind.

CLERK 2: Or we're too subordinate employees to be recognized.

- K: I must be careful from now on to keep my wits alert. You know, strange as it may seem, this is just the moment when I really would have liked a friendly chat with them.
- CLERKS: But suddenly we were tired.
- CLERK 1: And I can only face him with my nervous grin.
- CLERK 2: Which, unfortunately, on the grounds of humanity, could not be made the subject of light conversation.

The Bank

Traffic stops, screens re-shape into long office. CAST becomes the office of a busy bank, machinery, people walking robot-like. Typists use their heads as typewriters. People move quickly, avoiding each other with clockwork precision.

TYPISTS: Good morning, Mr K. *[Repeated several times in various tones.]*

K: Good morning.

VOICES: Hello, can I help you?

You're welcome.

Thank you.

You're welcome.

Can I help you? *[etc.]*

[K gets involved when he finds suitable space, becoming part of one vast machine. Silence.]

VOICES: Happy birthday, Mr K.

[Silence.]

K: *[embarrassed]* I thank you. I'd just like to say on the occasion of my thirtieth birthday ...

[VOICES talking - bank business continues. K is ignored. The noise builds to a crescendo interrupted by loud phone ringing.]

CLERK: Telephone, Mr K.

[CLERKS act out phone, making a long line. One caller on either side.]

VOICE: Hello, Joseph K? - Forgive me for interrupting you at your work - your investigation is proceeding normally - since we wish to disturb you as little as possible we thought Sunday might be a convenient time to hold interrogations. If not, we can conduct them at night, but then probably you would not be fresh enough. Of course, it is understood that you must appear without fail.

K: What happens if I don't come?

VOICE: We shall know where to find you. You are to report to 14 Julia Street.

[Peeps of coins running out. Caller puts new coin in which is swallowed up by box, or similar effect depending on country this is played in.]

VOICE: Did you hear that, Mr K? You are to report to 14 Julia ...

[He hangs up.]

K: What name? I'm cut off.

CLERK: Shall I get him back for you?

K: He didn't leave his number.

CLERK: Then I can't get him back.

K: No.

[Office continues as before. Loud bell rings. Everybody stops work. People leave.]

ALL: Goodnight, Mr K.

[Scene dissolves.]

NARRATOR: That spring K had been accustomed to passing an evening with a few drinks and once a week visited a girl called Elsa who gave occasional performances.

[Music of stripper, sudden, loud, raucous. A voice introducing ELSA (the one, the only, etc.). ELSA does a strip. Music suddenly stops. She almost seduces him until]

NARRATOR: But tonight he resolved to go straight home.

[Groans from all the men. Scene changes abruptly and stripper becomes MRS GRUBACH.]

[Thus we see his expectations and then the reality.]

The Lodging House of Mrs Grubach

- MRS G: Evening, Joseph. *[She is sitting.]*
- K: Still working, Mrs Grubach?
- MRS G: There's a lot to do.
- K: I'm sorry to bother you so late. I should apologize for today - giving you all that extra work. I mean those men who came this morning.
- MRS G: Didn't bother me in the least.
- K: She seems surprised that I mention it at all. Seems to think that it's not quite right to talk about it - all the more reason why I should - it might have given you much more work, but it won't happen again.
- MRS G: No, it won't happen again.
- K: Do you really think that?
- MRS G: Yes Joseph, and you mustn't take it to heart. *[She sews button on K, and continues to fuss about him.]* Lots of strange things happen in the world. I must admit, since you've been so frank with me, that I listened behind the door, and these two men told me a few things. Not all bad. You're under arrest certainly but not for anything criminal. You're not a thief or something like that. It's something special with you. Something almost learned about your arrest. Am I talking stupidly, Mr K?
- K: No, Mrs Grubach. No! I agree with you. I was unprepared. I didn't want to speak about it, but I wanted your opinion. And I'm glad we're in agreement. Let's shake on it.
- MRS G: *[ignoring his hand]* Don't take it so much to heart.
- K: I had no idea I was taking it so much to heart. *[Awkward silence.]* Is Miss Bürstner in?
- MRS G: No ... she's at the theatre. Still working. Shall I give her a message?
- K: Oh no. I only wanted to apologize. Those men searching her room today.
- MRS G: There's no need - everything's just as it was. All put back nice and tidy. You know she's often late, still, young people are like that.
- K: Certainly. But it can go too far.
- MRS G: How right you are. I've nothing against her. She's a dear good kind girl. Decent, punctual, industrious, full of good qualities, except ...

K: Except what?

MRS G: I shouldn't say it - but I've seen her with a different man twice already this month.

K: So?

MRS G: It worries me terribly. I can't sleep for waiting up for her and that's not the only thing. I've been suspicious of her for a long time now.

K: You're wrong ... You're quite mistaken. You misunderstood my remark about her. It wasn't meant in any way, and I must warn you about saying anything about her. There isn't a word of truth in what you say.

MRS G: Oh please don't go. I didn't mean to offend you. You're the only one I've spoken to. After all, I must keep the house respectable.

K: Respectable! If you want to keep your house respectable you can begin by giving me your notice.

MRS G: *[upset]* Oh Joseph! You know I'd never give you notice. You've known me long enough. Don't say such a thing.

K: Please, Mrs Grubach. You'll wake the whole house. I didn't mean what I said. We misunderstood each other, that's all. It can happen between friends.

[MRS GRUBACH takes her chair and begins to leave. Pause.]

I'm free. But I'm under arrest.

MRS G: They don't arrest you for nothing.

K: What do you mean about being drawn toward the guilty?

MRS G: They get arrested and don't know why. After all, I must keep my house respectable in the interest of my lodgers.

[LODGERS are seen through their screens during this scene as if through invisible walls and each involved in his own small actions.]

The Lodgers of Mrs Grubach

K begins walking through the lodging house calling for MISS BÜBSTNER. THE LODGERS as if in parody move from their screens - tapping is heard - they change rooms - screens move places - the events of night take place invisibly - women are seduced - the lonely listen creaking sounds, sound of orgasms. The effect is of a mad house. A VOICE shouts.

VOICE: Quiet!

[THE LODGERS *return to their original positions.*]

Miss Bürstner

CHORUS: Eleven o'clock struck.

[MISS BURSTNER *appears. She takes eleven steps to reach her room. She starts undressing. K takes the same route to her room, appears to look in keyhole. Whispers.*]

K: Miss Bürstner. Miss Bürstner.

CHORUS: It was said like a prayer.

MISS B: What is it?

K: Me, Joseph K. I'd like to speak to you.

MISS B: Right now?

K: I've been waiting over an hour. *[fast]* I've no special desire to see her, I can't even remember what she looks like and I've put off my visit to Elsa this evening because of her, apart from missing my supper too ... it's about something that happened today.

MISS B: Oh well. Come in. You'll wake the whole house up. *[He enters.]* Well, what is it? You've made me curious now.

K: Oh, I know you'll say it could have waited, it's not that urgent.

MISS B: Get to the point.

K: That's just what I'll do, I want to apologize for this morning. Some people searched your room.

MISS B: My room?

(As MISS B listens, she mimes the taking off of clothes, performed by CHORUS as artifacts in the room.)

K: Strange people against my will.

MISS B: *Well!*

K: That's so.

MISS B: Anyway, you've apologized - and the room looks undisturbed. So I forgive you.

K: But I haven't come to the important bit.

MISS B: Oh, there's more?

K: I was arrested this morning.

MISS B: No!

K: Yes!

MISS B: Oh, how exciting, Why you?

K: Exactly. Why me? You think I must be innocent, eh?

MISS B: I don't like to commit myself - just like that. I don't know you, do I? It could be a serious crime - yet you're free right now. You don't look like you've just escaped. So I presume it's not serious.

K: No, it's not serious, but they suspect me of something.

MISS B: I see.

K: Have you had any legal experience?

MISS B: Not legal, no ... I'd like to though, law courts are terribly interesting. The law has a special attraction to me. In fact I'm taking a job in a law office next week.

K: Then perhaps you can help me in my trial.

MISS B: Why not? I'd love to be of use.

K: I mean, it doesn't mean a lawyer.

MISS B: Just some advice?

K: Exactly.

MISS B: Then tell me what it's about.

K: I don't know. That's the trouble. I don't know myself. I was just arrested. No interrogation. Nothing. They just poured in.

MISS B: What was it like?

[She relaxes, adopting a very seductive position, which disturbs K.]

K: Horrible. You're taken completely by surprise. *I wish she'd change her position. I can't concentrate.*

MISS B: Yes, but what happened?

K: I'll show you - but I need to move about a bit.

MISS B: What on earth for?

K: So you'll understand.

MISS B: Well, if you need to for your performance.

K: I have to, to show you where the various people are.

(Lights change. Actors appear ready to perform the scene as K demands. It should be explicit that what is seen goes on only in K's head and is not seen in the same way by MISS B. The actors will perform and improvise the scene in a perfunctory way.)

Now this morning, Mrs Grubach didn't bring me my breakfast. Strange for her, so I rang the bell and in they come. Two of them. Oh, to set the scene properly, a white blouse is dangling on the window latch. Anyway, these two come in, one great huge ape of a man and another a tiny dwarf-like creature. They started to search. They went through the cupboards. They went through the drawers, they even looked under the window ledge. But I had nothing to hide so what were they looking for? Then they started to search me. Now I may seem timid to you, Miss Bürstner, but I assure you I'm not. I allow no one to walk over me. A quick elbow into the stomach for the big one, and the little one saw the power of my left coming and scuttled his way off into the corner. Then on floated this great Inspector. Huge pompous man he was. Oh, you've never seen such pomposity in all your life. Well, of course, with the police in the building the neighbours couldn't keep their noses out of it. No, there they were, scuffling about on the landings, on the stairs, in and about the rooms discussing my affairs. Anyway, the Inspector comes right up to me and says ...

INSPECTOR: *Joseph K!* Do you realize what time it is?

K: Pardon?

INSPECTOR: You're keeping everybody awake.

LODGERS: And I have to get up early in the morning.

Are you all right, Miss Bürstner?

We thought he was disturbing you.

I'll get the police!

[They exit, mumbling various complaints.]

MISS B: Everybody's heard us, you fool.

K: I'm sorry. I'll put everything right.

MISS B: Go quickly. Hurry up and go, they're all listening.

K: You're not angry with me?

MISS B: No, I'm never angry.

K: You're sure?

[He attempts to kiss her but fails awkwardly. He is left straddled over a chair.]

I wanted to call her by her first name - but I didn't know what it was.

[Grumbles from LODGERS heard. Screens re-arranged to show K's room - in other words room goes to K rather than K goes to his room.]

That Inspector confused me. Oh, they had to come here, it can't be the Bank. At the Bank they have secretaries, clerks, officers ... Telephones ringing all the time. Clients queuing, waiting for appointments. At the Bank you're on your toes. They would never have caught me out there ...

[K uses screen as mirror – a figure on the reverse side pulls him through - he witnesses the next scene as from the other side of limbo - the whipping takes place first - the text follows as a separate section.]

The Whipper

TWO GUARDS appear as if transported by WHIPPER.

K: What are you doing here?

GUARD 1: So, we're going to be flogged because you denounced us.

GUARD 2: You said we stole your linen.

GUARD 1: Of course we shouldn't have, but if you knew how little they pay us.

GUARD 2: It's a tradition that the warders keep shirts and linen.

GUARD 1: Because it's no use to you once you've been arrested - I have a family to feed and Frank wants to get married.

GUARD 2: Why did you denounce us?

GUARD 1: We would have been promoted to whippers pretty soon, but for your confession.

K: I only told Miss Bürstner.

GUARD 1: The Law found out - our careers are ruined and now we have to take this terrible beating.

K: Is it painful?

GUARD 2: Painful? It's terrible - terrible!

WHIPPER: *Shut up.* Fear of the whip is driving them mad. *[He starts whipping.]*

K: Stop! I'll pay you to let them go.

WHIPPER: You can't bribe me. I'm an official of the court. It pays me to whip and I whip.

GUARD 1: Oh Mr K, sir. Try and get me off. Frank is older than I am and less sensitive. He's had a small whipping years ago - but my record is clean. Oh please, Mr K. My fiancée is waiting for me she'll be so ashamed.

K: They're not guilty. The guilt lies with the whole organization. It's the high officials who are guilty. Let's whip them. I'd even help you. Leave them. Whip me instead. I'll take off my clothes and offer myself. There you are if you need a sacrifice.

[Wailing VOICES.]

[startled] I must try to sleep.

The City

CHORUS *sings 'Joseph Joseph K'.*

CHORUS: It was eight o'clock. *[Sound of alarm clocks.]* Sunday morning.

K: Oh my God. My interrogation.

[K rushes into a train which is formed by the group, strap-hanging citizens of the metropolis. Train sounds, sounding like 'Joseph K' being repeated.]

I wonder when I get a summons.

VOICES: Enquiries must take place first.

They will follow each other more and more regularly as time goes on.

The interrogation must be very thorough.

Bad news, K?

K: No, no, everything's fine.

ASST. MAN.: Hello K. "Would you like to go to a party on my yacht this Sunday? There will be some very influential people there.

K: Sorry, I have a previous engagement.

ASST. MAN.: Pity ... pity.

VOICE: The Assistant Manager asked him to a party on a yacht!

VOICE: How important K is in the Bank.

K: It's just that my friendship is valuable to the Assistant Manager.

ASST. MAN.: I humbled myself by inviting him though I only dropped it casually.

K: My case is under way. I must fight it. The first interrogation must be the last.

VOICE: It maybe the first of many.

K: They hung up and didn't tell me who to ask for.

VOICE: Shall I get them back for you?

K: They didn't leave me the number.

VOICE: Then I can't get them back for you.

VOICE: You are to report to 14 Julia Street.

K: What street is this?

VOICE: It's Julia Street.

VOICE: You're there, K.

K: Ah!

CHORUS: *[Speaking in matter-of-fact tones. CAST mad briefly almost a series of still shots, or quick images in counterpoint to CHORUS.]* Being Sunday morning the houses were occupied by people in shirt sleeves. *[Image.]* 'Women throng in and out of the small grocery shops. *[Image.]*

A fruit hawker peddles his wares. *[Image.]*

An old tune is being murdered by an organ grinder. *[Image.]*

K penetrated deeper into the street. *[Image.]*

He hopes the magistrate might be leaning out of the window and can witness that K is on his way. He stops and examines a house with close attention. *[Image.]* Yes! It's number fourteen!

K sees a staircase and decides to chance it. He's going up the stairs- he's uncertain but feels a strange pun in the direction he's going.

[CHORUS *create stairs.*]

K: If what the guard said was right about the attraction existing between law and guilt, it follows that the Court of Enquiries must be in the direction I choose.

NARRATOR: Is K right in his judgement or was the guard speaking the truth or could they both be wrong? K reaches the first floor. He could not really ask for the Court of Enquiry yet he wants to see the rooms. He invents a carpenter called ...

K: Lanz.

VOICE: The first name that comes into his head.

K: Does the carpenter Lanz live here?

VOICE: Never heard of him.

K: Does carpenter Lanz live here?

VOICE: Who? Not here.

VOICE: Not here either.

[The serum become doors opening and closing. Contracting and surrounding him - he peers inside – the occupants are of a tenement in the poor quarter of a city. They dissolve and form a circle - the CAST leave, and group on chairs surrounding the action - THE LAUNDRESS uses the screens to hang her washing on.]

The Laundress

LAUNDRESS *comes downstairs and mimes washing. She is voluptuous - earthy - obviously attractive to K.*

LAUNDRESS: There's no carpenter called Lanz.

K: It was a trick.

LAUNDRESS: So you could snoop around.

K: I wasn't given the name.

LAUNDRESS: You could have asked for the Courts - you were shy - in case people thought you were a criminal.

K: You're clever.

LAUNDRESS: I have to be. I'm the laundress. My husband is a court bailiff. Would you like me to say something to the examining magistrate for you?

K: You know him?

LAUNDRESS: Of course, we live here rent free, as long as we clear out when the cases are on. *[Takes his hand.]* You're arrested, aren't you?

K: I stand accused, yes. Why? Do you think you can help me?

LAUNDRESS: I'd love to. It's so horrible here, you might be able to improve things.

K: I'm not here to improve anything, except my own case.

LAUNDRESS: *[seductive]* How shall I help you?

K: Quick, show me the law records. We'll see once and for all what I'm charged with.

[The actors become FIGURES in the screens which become a large book of dirty pictures.]

It's full of pictures, just pictures. Here's a man and woman sitting naked on a sofa.

LAUNDRESS: They are mostly dirty books.

K: And that's what these fine men of the law read, who sit in judgement on us?

[FIGURES in mime book search for each other]

FIGURE 1: Greta, where are you?

FIGURE 2: I'm on page two.

FIGURE 1: Come here you naughty girl -

[They chase each other through the book and exit.]

LAUNDRESS: Come and sit next to me. You have lovely dark eyes. I've been told that I have lovely eyes too, but yours are much lovelier.

K: *[to AUDIENCE]* So this is what it amounts to. She's offering herself to me. She's corrupt like the rest of them. She's bored here and makes up to any stranger who takes her fancy with compliments about his eyes. *[to LAUNDRESS]* If there's no session I may as well go.

LAUNDRESS: Don't go away please. You mustn't go away with the wrong idea about me. Please stay a little longer. Please.

K: How do you know the magistrate? If you really want to help me you have to know the officials.

LAUNDRESS: Oh I do! The magistrate likes me. Last Sunday he came to my room in the middle of the night. I woke up and found him standing by the bed.

K: Where was your husband?

LAUNDRESS: In bed with me, of course.

K: What did your husband say?

LAUNDRESS: Nothing. He's a deep sleeper. He didn't wake up.

K: That's terrible.

LAUNDRESS: I was so startled. I almost screamed but the magistrate was very kind and he said he would never forget the picture I made lying asleep in bed.

K: Aaah!

LAUNDRESS: And yesterday he bought me some stockings. They're beautiful ... look ... the magistrate takes a great interest in me, and I have a great influence over him. He gave them to the student to give to me.

K: Who is the student?

LAUNDRESS: Don't be angry but he's my lover. I have no choice. He's very powerful in the Courts, otherwise we'd have no home to stay in. Every time the Court's in session, we have to take all our furniture out and put it all back again on Sundays and sometimes the sessions last until late in the evening. Oh God. He's watching us.

[STUDENT is seen in the background beckoning her.]

I'm coming, Burtold.

[The screens are also removed which are their protection.]

K: Don't go.

LAUNDRESS: I must. Forgive me. He's so ugly but I must go with him, I have no choice, I'll be back in a little while and I'll go with you wherever you want.

[STUDENT picks her up and throws her over his shoulder.]

And you can do whatever you like with me ... If only I could get out of here forever.

[STUDENT has put her down and attempts to make love to her. K tries to stop them but doesn't succeed. His attempts are feeble. He is helpless, They whisper and kiss as if he is not even touching them.]

K: I'll take you from them. *My God, she's so attractive. Soft and warm.*

CHORUS: Perhaps she's a trap, K.

K: I don't care. In what way can she entrap me? There's nothing the Courts can do, anyway, how could she trap me? I'll take that risk. I don't care about my case. I'll get a good laugh out of it. Do you hear me? A good laugh. Ha! Ha! Ha! That's if it ever comes to court, which I doubt. Then one day the dirty old magistrate will tiptoe into her room after making up some more lies about me and find her bed empty ... empty because she's gone off with me.

[K grabs her arm. This is the first time he is noticed. They have a tug of war with her.]

That supple, voluptuous, warm body under that dress belongs to me and me alone.

STUDENT: Go away. There's nothing to stop you – you won't even be missed. In fact it was your duty to vanish as soon as you saw me.

K: I hear you are a student.

STUDENT: So?

K: Then you've a long way to go before becoming a judge.

[Bravo and cheers from the crowd.]

STUDENT: You shouldn't be allowed to move around at large like that. He should be put under house arrest ... between interrogations ... I told the magistrate that.

[K tries to snatch the LAUNDRESS.]

K: Come away.

STUDENT: Oh no, you won't get her.

[He lifts her up again.]

LAUNDRESS: It's no use. This little monster won't let me go.

K: You don't want to be free.

LAUNDRESS: No, no, you don't understand. He's only taking me to the examining magistrate.

[K still attempts to get hold of her. She is passed around, always just avoiding K, who eventually tires and gives up.]

K: I wish I'd never seen you. I'd like to see that bandy, creeping slug of a student, that puffed up nothing, kneeling by Elsa's bed, begging for it, wringing his hands, tongue hanging out.

CHORUS: This picture pleased K so much that he decided if ever the opportunity came to take the student along to see Elsa ...

K: I don't even believe she was going to the examining magistrate. It's all a part of their plot to take you off guard.

[BAILIFF suddenly appears as if he has been running at top speed on the spot. He enters through revolving screens. Image of perpetual running.]

BAILIFF: You haven't seen my wife, have you?

[He asks the same question to everyone around and they all respond negatively.]

K: Are you the bailiff?

BAILIFF: Yes ... ah! You're the defendant K. I see it in your lips. *[Holds out his hand.]*

K: Your wife has just been carried off by the student. I was just speaking to her a moment ago.

BAILIFF: Oh no! And today's Sunday too! They're always carrying her away from me, even on my day off. I'm not supposed to work today. So they send me out on a useless errand, just to get me out of the way. But they never send me too far, just to give me a little hope of getting back in time ... if I hurry. So I run as fast as I can. Just to save time, you know, and run back again at top speed. And yet that student always gets here first. He hasn't so far to go, you see. If I wasn't so worried about losing my job, I'd have crushed that student against the wall long ago. I dream about it daily. I can see him flattened out, squashed flat, arms and legs nailed down, writhing and spurting blood ... But it's only a dream.

K: Is there no other remedy?

BAILIFF: None. And it's getting worse. Till now only the student had her, and now he's carrying her off to the magistrate. Everybody's having her.

K: You think she may enjoy it?

BAILIFF: Of course she does; she loves it. Laps it up. My wife is the best-looking woman in the place. What can I do?

K: If that's how it is, there's nothing you can do.

BAILIFF: I can't touch that student. He's too influential. That's why nobody will do it for me. But a man like you could do it.

K: Why me?

BAILIFF: You're under arrest ... you've nothing to lose.

K: What do you mean?

BAILIFF: All cases are a foregone conclusion.

K: Not in this case they're not. Anyway, I'll do what I can about the student.

BAILIFF: I really would be very grateful to you.

[VOICE over loudspeaker is heard: 'Will the BAILIFF please report upstairs'.]

I must report upstairs now. Would you like to come? Follow me.

K: I've no business there.

BAILIFF: You can see the defendants waiting. You're not the only one who is accused. They're all accused, all waiting.

[They go through a series of passages. Two men form the architecture of the building by using a long rope which stretches across the stage. They create a series of angles indicating their journey.]

K: The Court must be in a bad state to hold their offices in a tenement. Not likely to inspire much respect from an accused man. But probably the officials pocket any money before it could be used for purposes of the law.

[BAILIFF mutters acknowledgements.]

Now I can understand why they had chosen to molest me at work and at home. They're too ashamed to summon me here.

[Their journey gets faster and faster, going upstairs and downstairs as K continues his preamble. Eventually it resembles a race.]

CHORUS: And it's the Bailiff in the lead from K. K is catching up and now it's K and the Bailiff. The Bailiff and K. K is sneaking ahead. He's leading by a short neck. Bailiff moving up fast behind him, it's anyone's race ... Ladies and gentlemen, K is now moving ahead by a length, in very fit condition. Bailiff is trailing behind now, and it's K!

[At the end of the race the rope has become the finishing line. CHORUS cheer. Men with rope become part of the waiting mob.]

The Offices of the Court

CHORUS: *The CHORUS as DEFENDANTS. They are trapped inside their screens, arms outstretched. They step from side to side like playing cards - one behind the other.*

[sung] There are just a few of us today. Because it's Sunday. *[repeated]*

[As K speaks, CHORUS form long corridor of fearful DEFENDANTS.]

K: Why are you waiting here?

VOICE 1: I'm waiting for papers I have submitted.

K: Why are you waiting, sir?

VOICE 2: I've only got one more question to answer.

K: Why are you waiting here?

VOICE 3: I'm waiting for an affidavit.

K: Are the affidavits really necessary?

VOICE 4: No.

K: Yes.

VOICE 5: Mr K. I can tell you why you're waiting here, Mr K. You are waiting here because you have to ...

K: Why are you waiting here?

VOICE 5: I'm not like the others. I came by car. I have an appointment here at ten o'clock.

VOICE: It's eleven!

VOICE 5: He's late.

VOICE 4: Mr K. Sir. I do remember now. It's so obvious I keep forgetting. Mr. K. You are waiting for exactly the same reason ...

VOICE: He always forgets.

[Chatter begins from everyone giving their reasons and excuses.]

K: *Will you listen to me!*

[He takes hold of one of the accused.]

VOICE: Tell him not to shout like that.

VOICE: What does he want?

VOICE: He'll bring the officials down on us.

VOICE: They'll demand an official explanation for his presence.

VOICE: His grip felt like iron pincers instead of fingers.

K: That's ridiculous. If you don't believe I'm under arrest I'll be on my way.

VOICE: You'll have to wait like all of us.

VOICE: Some of us have been waiting for years.

K: *[weaker]* I'm an accused man like all of you; I only want to know the date of my interrogation.

VOICE: Perhaps he's come out of curiosity.

VOICE: To see us withering here.

VOICE: Or to spy.

VOICE: Curiosity leads to spying.

[CHORUS take up cry of 'Spy, Spy'.]

K: I must go. How does one get out of here?

BALIFF: *[moving into the group]* You're not lost. Remember the way you came. Go along the corridor. Turn right and follow the lobby. You can't miss it.

[Group turn themselves into a corridor. As K moves down it they change position, creating a maze.]

VOICE: No K, it's this way.

VOICES: Straight through.

Turn left.

Turn right.

Go back.

That's the wrong way.

Through here.

Back to the beginning.

[Movement speeds up, throwing him backwards and forwards like a drunken man. Screens start to spin – a stroboscope freezes the action. At the end K collapses, having been thrown through time. Now he finds himself in a waiting room.]

GIRL: May I help you? You feel a little dizzy, don't you? *[She speaks to him as if to herself]* Her face was close to his now and wore that serene look that many women have in the first flower of their youth. Will you help me carry him to the sick room? Will you help me please?

SMART MAN: I fancy, said the man who was stylishly dressed and was wearing a conspicuously smart grey waistcoat, ending in two long sharp points, that the gentleman's sickness is due to his long stay here and that what he would really like best is not to be taken into the sickroom at all, but out of these offices altogether.

K: Yes, that's it. I should feel better at once. Oh I'm used to a stuffy office. I work in one myself, but this is too much. I'm not so weak. Not really. Just a little support under the arms and I'll be fine.

SMART MAN: You see. It's only here that he feels ill. Not anywhere else. But of course I'll show the gentleman the way out.

GIRL: Don't let his laughter bother you. He's really very clever since he's our information chief, and helps our clients with their problems, since our procedure is not well-known among the populace. Go on, ask him a question. He has an answer for everything. That's why he's smarter than any of us.

SMART MAN: Do you have to tell him our secrets?

GIRL: I had to explain why you laughed. You might have upset him.

SMART MAN: *[to GIRL]* Do you want to go back to where you came from?

K: I must go. I really must go.

SMART MAN: He wants to go but makes no attempt to move. You tell him a hundred times where the door is and he just stays there.

GIRL: Would you like to stay here?

K: No. I ... don't want ... a ... rest ...

NARRATOR: K saw he was standing before the open door. All his energies returned in an instant to gain a foretaste of freedom. His feet are already on the stairs. Wait, no! Thank them, K. Shake hands with them. That's right, with all of them. You may need them again, you may need to go back there. Now go. Hurl yourself down the stairs. You stride down the stairs so gallantly. You are surprised at the soundness of your own constitution. Could it be your body is preparing itself for the rigours you have to face? For the trial ahead. Our hero is not going to crumble easily. Oh no, he's stronger than that. Adjust your hair, put on your hat. Old habits die hard.

VOICE: Poor Joseph K feels seasick.

VOICE: *[sung]* Imagining himself to be in a ship on heavy seas, with the waves roaring and breaking over him and he being pitched and tossed from one end of the ship to another, without ballast. Without guidance, a rudderless ship with the clients of the Court rising and falling, and being swept into the waves.

VOICE: What would your father say about this, K?

K: My father's dead.

VOICE: Only to you, Joseph. Only to you.

FATHER: *[as voice]* Joseph, Joseph, what have you done?

Joseph. Are you listening to me?

K: Father. Father. Is that you, father?

FATHER: You know who it is. How can you sit there calmly with a criminal case around your neck?

K: The calmer I am the better.

FATHER: What is it you have done?

K: I don't know. It's not the usual case in the usual criminal court.

FATHER: That's bad.

K: Why?

FATHER: I mean it's bad. Things don't suddenly happen you get indications. How pale you look. You should go home and rest. You're so weak. Build your strength up for the trial ahead of you.

K: They probably wouldn't let me go anyway.

FATHER: Who are they?

K: I wish I knew,

FATHER: Joseph, you've changed. Your brain's failing you. You'll lose the case if you act like this. Your indifference is driving me mad!

K: It's no use getting excited. It doesn't achieve anything. You know how much I respect what you say and I'll do anything I can to fight my case. But in my own way ...

FATHER: If you're ready to really fight, then perhaps I can help you. First of all you need a lawyer. Go to Huld. He was at school with me. He's only a poor man's lawyer, but he's very good. Don't let us down. Goodbye Joseph. *Remember me ...*

K: Goodbye father. In front of you, father, I lose all self-confidence and exchange it for an infinite sense of guilt.

I begin to feel guilty already.

But of what, I do

Not know ...

[The lights come up on stage and in audience.]

[K finds himself alone ~ he walks off stage.]

END OF ACT ONE

SPECIMEN

STIMULUS ITEM**Twentieth Century**

Written by Don Schiltz/Chris A.T.Cummings

Oh, the twentieth century wasn't all that bad

It was a time like no one else has ever had

We learned to drive, we learned to fly

We sent a man into the sky

When he walked on the moon, we were so glad

Yeah, the twentieth century wasn't all that bad

Yeah, the twentieth century was quite a ride

We had to learn to see the other side

We had demonstrations and liberations

Great depressions and good vibrations

And doors that once were closed were opened wide

Oh, the twentieth century was quite a ride

We had movin' pictures and radio

And Broadway, country, rock and roll

In 1900, who'd a bet we'd all be surfing on the Internet

Yeah, the twentieth century was a heck of a show

We all had our fifteen minutes, don't you know

Assembly lines, celebrities, the spotlight shined on you and me

And everybody got a standin' O

Yeah, the twentieth century was a heck of a show

From blocks of ice to air-condition

Telegraph to television

In 1900, who'd a known we all wind up with pocket phones

The twentieth century wasn't all that long

Just a hundred years has come and gone

We can't go back even if we try

So I'll just smile and wave goodbye

To see it leavin' makes me kinda sad

It was a time like on one else has ever had

Oh, the twentieth century wasn't all that bad

The twentieth century

Bye-bye

The twentieth century

Goodbye

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Stimulus Item - Twentieth Century Written by Don Schiltz/Chris A.T.Cummings

SPECIMEN

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The maximum mark for this paper is [80].

SPECIMEN

Brief 1 – Performer (deviser)

	Descriptor	Max Mark
	Performance (AO2)	
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a well-crafted characterisation that both engages and demands attention. The actor is working fully within the fiction creating the imagined context for the audience. • Interaction with other characters is highly effective and matches needs of the drama. • Command of stage space is very effective and integrates with the themes of the drama and strongly resonates with what is being communicated, assisting the engagement of the audience in the fiction e.g. even entrances and exits add to communication and are part of the story telling. • The performance has strong command of the demands and implications of the drama's genre and the adopted performance style. • Use and selection of any costume/properties/technical aspects work very effectively with the themes of the drama. 	44-50
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a crafted and engaging performance and characterisation. There is a strong sense the actor is creating a fiction for the audience. • Interaction with other characters is effective and matches the needs of the drama. • Command of stage space is effective and integrates with the themes of the drama and resonates with what is being communicated, assisting the engagement of the audience in the fiction e.g. entrances and exits are integrated into the fiction. • The performance has command of the demands and implications of the drama's genre and the adopted performance style. • Use and selection of any costume/properties/technical aspects work effectively with the themes of the drama. 	28-43
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a crafted and performance and characterisation. There is a clear sense the actor is creating a fiction for the audience. • Interaction with other characters is strong and matches the needs of the drama. • Some command of stage space and use of stage works with the themes of the drama and links with what is being communicated, assisting the connection of the audience with the fiction. • The performance has some command of the demands and implications of the drama's genre and the adopted performance style. • Use and selection of any costume/properties/technical aspects work well with the themes of the drama. 	23-37

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a fully controlled performance and appropriate characterisation. It is apparent the actor is in a fiction. • Interaction with other characters is productive and is appropriate to the needs of the drama. • Fully controlled use of stage space with use of stage space working well with themes of the drama and adds emphasis to what is being communicated. • The performance works with the demands of the drama's genre and the adopted performance style. • The use and selection of any costume/properties/ technical aspects work with the themes of the drama. 	26-31
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a controlled performance and appropriate characterisation. It is apparent the actor is mostly in a fiction. • Interaction with other characters is mostly productive and is appropriate to the needs of the drama. • There is some controlled use of stage space which works with themes of the drama and adds to what is being communicated. • The performance works with some of the demands of the drama's genre and the adopted performance style. • The use and selection of any costume/properties/technical aspects mostly work with the themes of the drama with some appropriate signing to the audience. 	20-25
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a mostly controlled performance that is appropriate to context. • Interaction with other characters takes place at a functional level. • Use of stage space works with the drama and adds to level of communication. • The performance meets the basic demands of the drama's genre and the adopted performance style. • The use and selection of any costume/properties is able to communicate something that works with the general context. Most technical aspects used are used in a routine symbolic way e.g. red light for danger or anger. 	14-19

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Work in character makes some use of voice and gesture and is functional but generally appropriate to context. • Some interaction with other characters takes place at points through the drama at a functional level. • Use of stage space is appropriate to the drama and shows positional awareness of audience. • The performance meets some of the demands of the drama's genre and the adopted performance style. • The use of any costume/properties is functional and appropriate. Any technical aspects used are used in a routine symbolic way e.g. red light for danger or anger. 	8-13
	<ul style="list-style-type: none"> • Work in character makes some use of voice and gesture and is functional but generally appropriate to context. • Interaction with other characters is not developed and is minimal. • Use of stage space is sometimes appropriate to the drama and there is some positional awareness of audience. • The performance has elements of an identifiable performance style. • The use of any costume/properties is functional. Any technical aspects used are used in a routine symbolic way e.g. red light for danger or anger. 	1-7
	Working Record (AO1 & AO3)	
	<ul style="list-style-type: none"> • Any description of character is in very coherent terms with cogent analysis (i.e. knowing why choices are made are likely to impact on an audience) of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the drama's context. Has a very strong grasp and describes all the relevant structural elements of text and identifies and can use character's motivation and personality to add nuances to the drama. (AO1) • Ideas for and use of performance space and any setting works on both the practical and artistic level, i.e. it would add to an audience's 'reading' of the drama. There is a marked ability to reflect with clear, pertinent analysis on the impact of these decisions on a performance. (AO1) • Description shows candidate can identify and capture the important essence of the genre of the text and performance style used. Has a strong understanding of the implications and added possibilities of this for the performance. (AO1) • Semiotics: considers a range of properties or light or sound etc that combine in a unified and resonant way to illustrate a strong understanding of how symbols add meaning and support the drama. (AO1) • Evaluation - Directing, Acting, Design, context of text analysed with perception. It resonates with other observers/readers and has insight. (AO3) • The use of subject specific vocabulary is embedded throughout the working record. (AO3) 	25-30

	Descriptor	Max Mark
	<ul style="list-style-type: none"> Any description of character is in clear terms with analysis (i.e. knowing why choices are made are likely to impact on an audience) of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of drama's context. Has a good grasp, describes all the relevant structural elements of text, and identifies and uses character's motivation and personality to support the drama. (AO1) Ideas for and use of performance space and any setting is well defined and works well with the drama and audience. Has ability to reflect with sound analysis on the impact of these decisions on a performance. (AO1) Description shows candidate can identify and work well with genre of drama and performance style used. Recognises the implications and added possibilities of this for the performance. (AO1) Semiotics: considers a range of properties or light or sound etc that combine in a unified way to illustrate a clear understanding of how symbols add meaning and support the drama. (AO1) Evaluation - Directing, Acting, Design, context of text analysed with a degree of perception. It resonates with other observers/readers. (AO3) The use of subject specific vocabulary is apparent throughout the working record. (AO3) 	19-24
	<ul style="list-style-type: none"> Any description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of drama and character played. Recognises and describes structural elements of text and as well as identifying character function establishes character's motivation and personality. (AO1) Ideas for and use of performance space and any setting is well defined, appropriate to drama and audience. Has ability to reflect on the impact of these decisions on a performance. (AO1) Description shows candidate can identify and match genre of drama and performance style used. Recognises the implications of this for the performance. (AO1) Semiotics: considers a range of properties or light or sound etc that illustrate understanding of how symbols add meaning and support the drama. (AO1) Evaluation - Directing, Acting, Design, context of text analysed with clear understanding. (AO3) The use of subject specific vocabulary when used is applied with clear understanding. (AO3) 	13-18

	Descriptor	Max Mark
	<ul style="list-style-type: none"> Any description of character is in simple terms with some awareness of social, historical or cultural elements. Can describe plot and character roles within it, with some elements of texts structure identified e.g. non linear structure, flashbacks. (AO1) Ideas for and use of performance space and any setting is defined and appropriate to drama and audience. Description of this is in simple terms and shows awareness of the effect decisions have on the performance. (AO1) Description shows candidate can identify/work in genre of drama and performance style used. Recognition of some of implications of this for the performance. (AO1) Semiotics: considers appropriate properties or light or sound etc that illustrate and support performers' characterisation through basic signs/symbols. (AO1) Reflection draws on use of Areas of Study and relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. (AO3) There is some use of subject specific vocabulary. (AO3) 	7-12
	<ul style="list-style-type: none"> Any description of character, plot, character function is in simple terms. (AO1) Ideas for and use of performance space and any setting is appropriate to drama and audience. (AO1) Is aware and can describe in simple terms one or two attributes of genre of drama and performance style used. (AO1) Semiotics: considers properties stage and personal for functional purposes; selects items of costume for character that fits context; suggest a colour to suit mood; has simple ideas for actor expression or movement. (AO1) Reflection is at a simple level e.g. 'We added an accent to make it funny'. (AO3) Possible instance(s) of the use of subject specific vocabulary. (AO3) 	0-6

Brief 2 – Performer (text extract)

	Descriptor	Max Mark
	Performance (AO2)	
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a well crafted characterisation that both engages and demands attention. The actor is working fully within the fiction creating the imagined context for the audience. • Interaction with other characters is highly effective and matches needs of drama. • Command of stage space is very effective and integrates with the themes of the text and strongly resonates with what is being communicated, assisting the engagement of the audience in the fiction e.g. even entrances and exits add to communication and are part of the story telling. • The performance has strong command of the demands and implications of the text's genre and appropriate performance style. • Use and selection of any costume/properties/technical aspects works very effectively with the themes of the text. 	44-50
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a crafted and engaging performance and characterisation. There is a strong sense the actor is creating a fiction for the audience. • Interaction with other characters is effective and matches the needs of the text. • Command of space is effective and integrates with the themes of the text and resonates with what is being communicated, assisting the engagement of the audience in the fiction e.g. entrances and exits are integrated into the fiction. • The performance has command of the demands and implications of the text's genre and the appropriate performance style. • Use and selection of any costume/properties/technical aspects works effectively with the themes of the text. 	38-43
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a crafted and performance and characterisation. There is a clear sense the actor is creating a fiction for the audience. • Interaction with other characters is strong and matches the needs of the text. • Some command of stage space and use of stage works with the themes of the text and links with what is being communicated, assisting the connection of the audience with the fiction. • The performance has some command of the demands and implications of the text's genre and appropriate performance style. • Use and selection of any costume/properties/technical aspects works well with the themes of the text. 	32-37

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a fully controlled performance and appropriate characterisation. It is apparent the actor is in a fiction. • Interaction with other characters is productive and is appropriate to the needs of the text. • Fully controlled use of stage space with use of stage space working well with themes of the text and adds emphasis to what is being communicated. • The performance works with the demands of the text's genre and appropriate performance style. • The use and selection of any costume/properties/technical aspects works with the themes of the text. 	26-31
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a controlled performance and appropriate characterisation. It is apparent the actor is mostly in a fiction. • Interaction with other characters is mostly productive and is appropriate to the needs of the text. • There is some controlled use of stage space which works with themes of the text and adds to what is being communicated. • The performance works with some of the demands of the text's genre and appropriate performance style. • The use and selection of any costume/properties/technical aspects mostly works with the themes of the text with some appropriate signing to the audience. 	20-25
	<ul style="list-style-type: none"> • Work in character uses voice and gesture to create a mostly controlled performance that is appropriate to context. • Interaction with other characters takes place at a functional level. • Use of stage space works with the text and adds to level of communication. • The performance meets the basic demands of the text's genre and the adopted performance style. • The use and selection of any costume/properties is able to communicate something that works with the general context. Most technical aspects used are used in a routine symbolic way e.g. red light for danger or anger. 	14-19

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Work in character makes some use of voice and gesture and is functional but generally appropriate to context. • Some interaction with other characters takes place at points through the performance at a functional level. • Use of stage space is appropriate to the text and shows positional awareness of audience. • The performance meets some of the demands of the text's genre and the adopted performance style. • The use of any costume/properties is functional and appropriate. Any technical aspects used are used in a routine symbolic way e.g. red light for danger or anger. 	8-13
	<ul style="list-style-type: none"> • Work in character makes some use of voice and gesture and is functional but generally appropriate to context. • Interaction with other characters is not developed and is minimal. • Use of stage space is sometimes appropriate to the text and there is some positional awareness of audience. • The performance meets has elements of an identifiable performance style. • The use of any costume/properties is functional. Any technical aspects used are used in a routine symbolic way e.g. red light for danger or anger. 	0-7
	Working Record (AO1 and AO3)	
	<ul style="list-style-type: none"> • Any description of character is in very coherent terms with cogent analysis (i.e. knowing why choices are made are likely to impact on an audience) of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the text's context. Has a very strong grasp and describes all the relevant structural elements of text and identifies and can use character's motivation and personality to add nuances to the text. (AO1) • Ideas for and use of performance space and any setting works on both the practical and artistic level, i.e. it would add to an audience's 'reading' of the text. There is a marked ability to reflect with clear, pertinent analysis on the impact of these decisions on a performance. (AO1) • Description shows candidate can identify and capture the important essence of the genre of the text and performance style used. Has a strong understanding of the implications and added possibilities of this for the performance. (AO1) • Semiotics: considers a range of properties or light or sound etc that combine in a unified and resonant way to illustrate a strong understanding of how symbols add meaning and support the text. (AO1) • Evaluation - Directing, Acting, Design, context of text analysed with perception. It resonates with other observers/readers and has insight. (AO3) • The use of subject specific vocabulary is embedded throughout the working record, with accurate spelling, punctuation and grammar 	25-30

	(AO3)	
	Descriptor	Max Mark
	<ul style="list-style-type: none"> Any description of character is in clear terms with analysis (i.e. knowing why choices are made are likely to impact on an audience) of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of text's context. Has a good grasp and describes all the relevant structural elements of text and identifies and uses character's motivation and personality to support the text. (AO1) Ideas for and use of performance space and any setting is well defined and works well with the text and audience. Has ability to reflect with sound analysis on the impact of these decisions on a performance. (AO1) Description shows candidate can identify and work well with genre of text and performance style used. Recognises the implications and added possibilities of this for the performance. (AO1) Semiotics: considers a range of properties or light or sound etc that combine in a unified way to illustrate a clear understanding of how symbols add meaning and support the text. (AO1) Evaluation - Directing, Acting, Design, context of text analysed with a degree of perception. It resonates with other observers/readers. (AO3) The use of subject specific vocabulary is apparent throughout the working record with mostly accurate spelling, punctuation and grammar. (AO3) 	19-24
	<ul style="list-style-type: none"> Any description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of text and character played. Recognises and describes structural elements of text and as well as identifying character function establishes character's motivation and personality. (AO1) Ideas for and use of performance space and any setting is well defined, appropriate to text and audience. Has ability to reflect on the impact of these decisions on a performance. (AO1) Description shows candidate can identify and match genre of text and performance style used. Recognises the implications of this for the performance. (AO1) Semiotics: considers a range of properties or light or sound etc that illustrate understanding of how symbols add meaning and support the text. (AO1) Evaluation - Directing, Acting, Design, context of text analysed with clear understanding. (AO3) The use of subject specific vocabulary when used is applied with clear understanding with only occasional slips in spelling, punctuation and grammar. (AO3) 	13-18

	Descriptor	Max Mark
	<ul style="list-style-type: none"> Any description of character is in simple terms with some awareness of social, historical or cultural elements. Can describe plot and character roles within it, with some elements of structure identified e.g. non-linear structure, flashbacks. (AO1) Ideas for and use of performance space and any setting is defined and appropriate to text and audience. Description of this is in simple terms and shows awareness of the effect decisions have on the performance. (AO1) Description shows candidate can identify/work in genre of text and performance style used. Recognition of some of implications of this for the performance. (AO1) Semiotics: considers appropriate properties or light or sound etc that illustrate and support performers' characterisation through basic signs/symbols. (AO1) Reflection draws on use of Areas of Study and relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. (AO3) There is some use of subject specific vocabulary, and a number of slips in spelling, punctuation and grammar. (AO3) 	7-12
	<ul style="list-style-type: none"> Any description of character, plot, character function is in simple terms. (AO1) Ideas for and use of performance space and any setting is appropriate to text and audience. (AO1) Is aware and can describe in simple terms one or two attributes of genre of text and performance style used. (AO1) Semiotics: considers properties (stage and personal) for functional purposes; selects items of costume for character that fits context; suggest a colour to suit mood; has simple ideas for actor expression or movement. (AO1) Reflection is at a simple level e.g. 'We added an accent to make it funny' (AO3) Possible instance(s) of the use of subject specific vocabulary and the number of slips in spelling, punctuation and grammar is intrusive. (AO3) 	0-6

Brief 3 – Deviser

	Descriptor	Max Mark
	Presentation (AO2)	
	<p>Candidates in this band demonstrate a very strong sense of artistic intent.</p> <ul style="list-style-type: none"> • Language selected works excellently with context, theme and characters used/developed from the text/stimulus, matches style of extract very well. Demonstrated in presentation. • Has very strong potential to engage an audience. • An excellent presentation effectively communicating the performance potential of the script. 	44-50
	<p>Candidates in this band demonstrate a strong sense of artistic intent</p> <ul style="list-style-type: none"> • Language selected works very well with context, theme and characters used/developed from the text/stimulus, matches style of extract well. Demonstrated in the presentation. • Has strong potential to engage an audience. • A very good presentation communicating very clearly the performance potential of the script. 	38-43
	<p>Candidates in this band demonstrate a sense of artistic intent.</p> <ul style="list-style-type: none"> • Language selected works well with context, theme and characters used/developed from the text/stimulus, matches style of extract/stimulus well. Demonstrated in the presentation. • Has clear potential to engage an audience. • A good presentation communicating clearly the performance potential of the script. 	31-37
	<p>Candidates in this band demonstrate a workable script with clear intent.</p> <ul style="list-style-type: none"> • Language selected works with context, theme and characters used/developed from the text/stimulus, matches style of extract/stimulus. Demonstrated in the presentation. • Has some potential to engage an audience. • A good presentation communicating the performance potential of the script. 	25-30
	<p>Candidates in this band demonstrate a workable script with some identified intent.</p> <ul style="list-style-type: none"> • Language selected works with context, theme and characters used/developed from the text/stimulus, matches style of extract. Mostly demonstrated in the presentation. • Audience can follow a clear plot line and clearly recognise character of protagonists. • A well organised presentation communicating some of the performance potential of the script. 	19-24

	Descriptor	Max Mark
	<p>Candidates in this band demonstrate a workable script with clear theme.</p> <ul style="list-style-type: none"> Most of the language selected works with context, theme and characters used/developed from the text/stimulus, some matching of the style of the extract. Supported by presentation. Audience could follow the plot line and recognise character of protagonists. Presentation communicates some key elements relevant to performance of the script. 	13-18
	<p>Candidates in this band demonstrate a workable script with identifiable theme.</p> <ul style="list-style-type: none"> Some of the language selected works with context, theme and characters used/developed from the text/stimulus, some matching of the style of the extract. Supported by presentation. Audience could follow most of the plot line and recognise character of protagonists. Presentation gives a range of background to the script and some ideas for its performance. 	8-13
	<p>Candidates in this band demonstrate a partially workable script with identifiable theme.</p> <ul style="list-style-type: none"> Some of the language selected matches the context created, some of lines could be included in a script. Supported by the presentation. Audience could follow parts of the plot line and recognise some character traits. Presentation gives some background to the script and some ideas for its performance. 	0-7
	Working Record (AO1 and AO3)	
	<ul style="list-style-type: none"> Excellent plot development in terms of factors such as exposition, creating tension, developing atmosphere. (AO1) The conventions of script writing e.g. stage directions are very well used, laid out as a play script. (AO1) Closure of the scene is excellently tackled. (AO1) Reflection is very strongly evident in the work. (AO3) 	30-25
	<ul style="list-style-type: none"> Very good plot development in terms of factors such as exposition, creating tension, developing atmosphere. (AO1) The conventions of script writing e.g. stage directions are well used, laid out as a play script. (AO1) Closure of the scene is very well tackled. (AO1) Reflection is strongly evident in the work. (AO3) 	24-19

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Good plot development in terms of factors such as exposition, creating tension, developing atmosphere. (AO1) • The conventions of script writing e.g. stage directions are used, laid out as a play script. (AO1) • Closure of the scene is well tackled. (AO1) • Reflection is clear in the work. (AO3) 	13-18
	<ul style="list-style-type: none"> • Some plot development in terms of factors such as exposition, potential tension. (AO1) • The conventions of script writing e.g. stage directions are mostly used, laid out as a play script. (AO1) • Some reflection is evident. (AO3) 	7-12
	<ul style="list-style-type: none"> • Fragments of plot. (AO1) • Some conventions of script writing e.g. stage directions are evident. Some of lines could be included in a script. (AO1) • Reflection is at a simple level. Able to identify what works well and what doesn't. (AO3) 	0-6

Brief 4- Designer

	Descriptor	Max Mark
	Presentation (AO2)	
	<p>Candidates in this band demonstrate a very strong overall design concept with harmony of approach.</p> <ul style="list-style-type: none"> • Design ideas compliment the requirements of the text and would help the audience's engagement with text. • Ideas and solutions are practical and elegant as demonstrated in the presentation. • An excellent presentation effectively communicating how the designs would enhance the interpretation of the script. 	44-50
	<p>Candidates in this band demonstrate a strong overall design concept with harmony of approach.</p> <ul style="list-style-type: none"> • Design ideas works very well with the requirements of the text and would help the audience engage with text. • Ideas and solutions are practical as demonstrated in the presentation. • A very good presentation communicating very clearly how the designs would enhance the interpretation of the script. 	38-43
	<p>Candidates in this band demonstrate a sense of an overall coherent design concept.</p> <ul style="list-style-type: none"> • Design ideas work well with the requirements of the text and would add to the audience's understanding of a performance of the text. • Ideas and solutions are practical as demonstrated in the presentation. • A good presentation communicating clearly the how the designs would support an interpretation of the script. 	31-37
	<p>Candidates in this band demonstrate a workable set of design ideas that mostly work with the text.</p> <ul style="list-style-type: none"> • Design ideas work with the requirements of the text and some would add to the audience's understanding of a performance of the text. • Ideas and solutions are mostly practical as demonstrated in the presentation. • A well organised presentation that communicates workable design ideas which could be used in an interpretation of the script. 	25-30
	<p>Candidates in this band demonstrate workable design ideas that mostly work with the text</p> <ul style="list-style-type: none"> • Design ideas mostly work with the requirements of the text and some would add to the audience's understanding of a performance of the text with further development. • Ideas and solutions have potential to be practically implemented as demonstrated in the presentation. • A well organised presentation communicating some workable design ideas and some that have potential given further thought/work. 	19-24

	Descriptor	Max Mark
	<p>Candidates in this band demonstrate design ideas that have merit in themselves, but are not a coherent set of designs that help interpret the text.</p> <ul style="list-style-type: none"> Design ideas are individually workable, but do not provide a harmonious link to the requirements of the text, some could add to the audience's understanding of a performance of the text with further development. Ideas and solutions mostly have potential to be practically implemented as demonstrated in the presentation. Presentation communicates some design elements relevant to a performance of a script. 	13-18
	<p>Candidates in this band demonstrate some design ideas of a basic standard nature, which are generally applicable to any performance.</p> <ul style="list-style-type: none"> Some design ideas are individually workable, but do not provide a harmonious link to the requirements of the text. Ideas and solutions mostly have some potential to be practically implemented as partially demonstrated in the presentation. Presentation communicates some design elements relevant to a performance of a script. 	8-12
	<p>Candidates in this band demonstrate a partially workable script with identifiable theme.</p> <ul style="list-style-type: none"> Partial design ideas could be workable, there is limited linkage to the specific requirements of the text. Fragments of the ideas have some potential to be practically implemented. Presentation communicates some partial design elements relevant to a performance of a script. 	0-7
	Working Record (AO1 and AO3)	
	<ul style="list-style-type: none"> Excellent designs in terms of overall design concept, practical detail and artistic interpretation. (AO1) The designs are all excellently presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) Reflection is very strongly evident in the work. (AO3) 	30-25
	<ul style="list-style-type: none"> Very good designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) The designs are all very well presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) Reflection is strongly evident in the work. (AO3) 	19-24
	<ul style="list-style-type: none"> Good designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) The designs are all well presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) Reflection is clear in the work. (AO3) 	13-18

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Basic designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) • The designs are mostly presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) • Some reflection is evident. (AO3) 	7-12
	<ul style="list-style-type: none"> • Limited designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) • Few if any of the designs are presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) • Reflection is at a simple level. Able to identify what works well and what doesn't. (AO3) 	0-6
Paper Total		[80]

Assessment Objectives Grid (includes QWC)

Brief	AO1	AO2	AO3	Total
Performance/ Presentation	0	50	0	50
Working Record/ Research Outcome	20	0	10	30
Total	20	50	10	80